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**THREE BEAUTIFUL PHOTOGRAPHS.**—The portraits of Madame Giuditta Altieri, Oscar Pfeiffer, and I. B. Poznanski, recently taken by Gurney, and now exhibited at his Photographic Gallery on Broadway, are the most exquisite specimens of his art. That of Madame Altieri is remarkable, not only as a perfect and pleasing likeness, but for the easy grace of its pose, which was so well calculated that no point is exaggerated, but the whole harmonious and beautiful. The portraits of Pfeiffer and Poznanski are bold and striking, perfect as portraits, admirable in expression, with a softness and strength combined, which is not of the achieved. Altogether we have rarely seen more successful portraits, and must compliment Mr. Gurney upon the rare skill and fine judgment displayed in them, while we congratulate the artists upon the possession of "counterfeit presentments," so truthful and artistic in every respect.

#### TESTIMONIAL TO CAMILLA URSO.

The following well merited recognition of the great ability of Camilla Urso, from the musicians of Boston, is a document which none but an artist of the highest accomplishments could call forth:

"BOSTON, March 7, 1867.

*Mad. Camilla Urso—Dear Madame:*

I take great pleasure in transmitting to you the inclosed tribute of admiration for your artistic talent from the musicians of Boston. With feelings of high personal regard, believe me sincerely yours.

THOMAS RYAN."

"We, the undersigned, members of the Musical Profession in Boston, who have been recent witnesses of the extraordinary musical talent displayed by Camilla Urso, in her performances on the violin, deem it our pleasure and duty as brethren (who it will be admitted are the more thoroughly capable of recognizing skill in this department of the art), to offer some fitting testimonial to her. In no way, perhaps, can we express our regard so beneficially as by giving to the public a professional estimate of her ability.

We consider it all the more proper to follow this line of action from the fact that in our opinion her artistic worth has never been fully appreciated by the general public. In the recent performances of Camilla Urso in Boston, whether in Mendelssohn's concerto, or the works of Vieuxtemps and De Beriot, the same remarkable skill has been exhibited. But we would specially record her performance of the violin concerto by Mendelssohn one of the most difficult works for that instrument, her playing of which was so marvelously fine and near perfection itself as to excite our highest admiration. It is not enough to say that it was a wonderful performance for a woman; it was a consummate rendering which probably few men living could improve upon.

It may seem needless to characterize her playing; but a few traits may be pointed out; viz., her complete repose of manner, largeness of style, broad, full and vigorous attacking of difficulties, utmost delicacy of sentiment and feeling, wonderful staccato, remarkable finish in trills, with an intonation as nearly perfect as the human ear will allow. When to these are added a comprehensive mind, with a warm musical soul vibrating to its work, we have an artist who may nearly be called a phenomenon in the womanly form of Camilla Urso.

Carl Zarrahn, William Schultze, Wm. Wiesel, Stephen A. Emery, Carl Meisel, Otto Dresel,

Thomas Ryan, Wulf C. J. Fries, B. J. Lang, Ernst Perabo, Geo. Loesch, F. Fries, Chas. J. Weintz, Joachim Schultz, Carl Faulnasser, Louis Robert Goeviner, L. Murphy, A. L. De Ribas, Francis Liebsch, Aug. Endres, August Suck, G. F. Suck, H. D. Suck, Ferd Zochler, Aug. Hamann, P. S. Gilmore, Carlvie Petersilea, Hugo Leonbard, Eugene Thayer, Junius W. Hill, Hermann Daum, Gustav Krebs, Chas. J. Dorn, Ambrose Davenport, Henry A. Stoebr, Fr. Zoehler, M. Arbuckle, A. Miersch, A. Heinioke, A. Kammerling, J. Rametti, Aug. Regestein, H. Steinmann, John Pluser, George H. Kuntzmann, Julius E. Eichler, P. Kalkmann, W. Stoeche, Paul Elts, Edward Beyer, C. W. Eichler, Chas. F. Bauer, Aug. Schneider, Aug. Stein, F. F. Ford, Isaac Moorhouse, M. Keller, John K. Paine, John H. Wilcox, C. Koppitz, James C. D. Parker.

#### MUSICAL GOSSIP.

Berlin enjoyed a rare operatic sensation when "Figaro's Marriage" was performed, with Lucca, Wippen and Mlle. Artot in the principal female rôles.

Niemann is said to dislike his position at the Royal Opera, and perhaps will be allowed to change a permanent engagement there for certain specified performances in each year. Mlle. Grun also dislikes her position, because no opportunity has been afforded to display her talent to good advantage.

When the Italian Opera Company quitted that city, Mlle. Sarolta received from Prussia's King a solid token of his approbation, coupled with special expression of admiration for that charming singer.

Camillo Sivori's first performance in a Vienna concert room, after many years absence, brought him large returns in enthusiastic applause.

Zellner gave his first historical concert for this season in that city with remarkable success, having De Murska, Bettelheim, Krauss, Telheim and like excellent artists to illustrate Italian, French and German music, composed in years 1600 to 1739.

Madrid's Royal Opera House witnessed a grand performance of "Le Prophete" last month, with Tamberlik as the Prophet, and excellent supporters.

An operetta buffa, written by Oudrid, has been very successful in that city, and to repay Paris for its contributions to Madrid's enjoyments, a Spanish company will dance in Paris while its great Exhibition lasts, and desire is expressed to give that city proof that Madrid's Royal Opera band surpasses any in Paris.

During this season at Barcelona, thirty-six operas with Italian version, and fifty-five operettas will have been performed.

The Euterpe Society, in Amsterdam, pass their festival this year, carrying all proposed works over to next year.

Warot replaced Morère as "Don Carlos," soon after that opera had commenced its run, as Morère tired of its dramatic and vocal difficulties.

That opera seems to run well, and high premiums were paid for seats on each representation. Elaborate critiques upon it abound in Parisian journals, mostly favorable to its abiding success, but Chorley thinks it dull and heavy, while he also condemns all the principal artists save Faure, and especially Saas and Gueymard, as incompetent dramatic singers.

Verdi departed to Florence when "Don Carlos" had one performance, and his special admirers declared that he refused, before leaving Paris, an offer from Perrin for another opera to inaugurate

the new Academie with. The story is stoutly denied by others, and Verdi seems to have vexed journalists by suppressing the usual rehearsal to which they have access before any new opera is produced. Warot is declared to have acquitted himself admirably in Morère's rôle, and the magnificent style in which "Don Carlos" was produced receives hearty laudations on all sides.

"L'Etoile du Nord," in revival at L'Opera Comique, with Bataille and Capoul in the principal rôles, and Mlle. Cabel as Catherine excites great expectation with those who appreciate that opera.

Mlle. Nilsson sang at Galli-Marrie's benefit Swedish airs, with her speciality from "La Flute Enchantée." That opera takes well at Le Lyrique whenever performed. On its first representation this season 6,000 francs were received.

Adelina Patti is announced to sing at the second concert in "Des Tuilleries," with Zeiss, Nicommi, Verger and Zucchini. At the first, artists from L'Opera Comique, with Alard, were engaged.

At the Minister of Marines concert, Miles. Bloch and Nilsson, Delle-Sedie, Alard, Franchome and Diemer performed. The great success then was for Nilsson, who is said to have been overwhelmed with applause for Schubert's serenade, with Franchome's delicious accompaniment.

Ponsard has dedicated "Galilee" to Prince Napoleon.

Alfred Jaell and wife made a sensation in French provincial towns before appearing in L'Athenée.

Teresa Careno gave a concert at Erard's saloon last month, and Parisian critics praise her exaltedly.

Laura Harris sang with Deile-Sedie at Kruger's annual concert at Paris and received praise from all.

Capoul made quite a sensation in concerts with melodies from "Mignon," sang with fresh and sympathetic voice.

All the places of amusement in Paris returned 1,862,348 francs, receipts during February—564,747 from subvention theatres.

Paul Jullien's death is announced by *Le Menestrel*.

"L'Africaine" succeeded at La Haye and in Amsterdam as every where else, in attracting the public. Mme. Soustelle gained credit with operatic habitués for her Selika.

Rubenstein's opera is reported successful at Moscow, where Ole Bull now gives concerts.

Bagier profits by the great exposition so much as to extend his Italian Opera season at Les Italiens, two months beyond its prescribed term.

The impression made by "Don Carlos" on its first performance before a public which had paid large sums for a new musical sensation, a few giving even 600 francs to gain a stall, is described as resembling that coming to one travelling in a desert and meeting an oasis at wide intervals. Verdi was called for, but responded not, and is declared to have quitted Paris next day to avoid Rossini's quizzing comments upon his new opera, the 23d written by him in 28 years.

Controversy rages upon the merits of those who take principal rôles in "Don Carlos," equally with its dramatic and musical excellences or defects. Some earnestly defend Obin, Saas and Gueymard from what they deem unjust censures, with affirmation that all is done by them for their music that can be done by artists.

Fifty thousand francs in prizes for the great mu-